

MIDDLEBURY COLLEGE

Bread Loaf

WRITERS' CONFERENCE

AUGUST 11-22, 2004



The Bread Loaf Writers' Conference

August 11-22, 2004

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Visit Bread Loaf on the internet: <http://www.middlebury.edu/~blwc>

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The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Juneau, Alaska.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity and expression, age, marital status, place of birth, service in the armed forces of the United States, or against qualified individuals with disabilities on the basis of disability.

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[www.middlebury.edu/blwc/
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Director's Note

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For more than 75 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Devon, Noreen, or me should you have any questions.

Michael Collier

MICHAEL COLLIER
Director



From top to bottom:

Greg Mikkelson considers workshop feedback from Director Michael Collier; Honorée Fanonne Jeffers and Florence Nash share their enthusiasm after a reading in the Little Theatre; friends gather near the hayride during a gala reception on Treman Lawn; Vyviane Loh and Victoria Chang on their way to the Bread Loaf Inn dining room.

Bread Loaf Writers' Conference



The Program

Writing workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues, and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



Sarah Stone in conference with Caroline Peabody.

The schedule varies, but most days look something like this:

7:30 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.— 12:10 P.M.	workshops/preparation time (alternating days)
1 P.M.	lunch
2:30–3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.





Above: Jack Mayer in conversation with literary agent Christina Ward. Bread Loafers may sign up formally for individual or group meetings with editors and agents.

Below: Laurie Watel prepares for her workshop on the lawn in front of Tamarack.



OUR GUESTS IN 2004 WILL INCLUDE:

Miriam Altshuler, President, Miriam Altshuler Literary Agency
 John Donatch, Director, Yale University Press
 Ted Genoways, Editor, Virginia Quarterly Review
 Esmond Harmsworth, Literary Agent,
 Zachary Shuster Harmsworth Agency
 Amy Holman, Literary Consultant
 Betsy Lerner, Literary Agent, The Gernert Company
 Fiona McCrae, Editor-in-Chief, Graywolf Press
 Andrew Miller, Editor, Random House
 Heidi Pitlor, Editor, Houghton Mifflin Co.
 Denise Roy, Senior Editor, Simon & Schuster
 Elizabeth Scanlon, Associate Editor,
 The American Poetry Review
 Carol Houck Smith, Editor-at-Large, W.W. Norton
 Christina Ward, Literary Agent, Christina Ward Literary Agency
 C. Dale Young, Poetry Editor, New England Review



Maxine Clair created the perfect workshop space, bordered by respect and fueled by artistic inquiry. It was honest without being brutal, instructive and intimate, rigorous and nourishing. She's a fabulous teacher. I am so lucky.

Desiree Cooper
Detroit, Michigan

As a writer of fiction, I was somewhat amazed (and dismayed) by the power of the poetry readings.

Nicholas J. Kocz
Arlington, Virginia

William Cook's "Writing to Order," was great! What a multifaceted craft class—we got some history lessons, we sang a blues song, and we wrote a 12-bar blues narrative to bring it all together.

Amy Schrader
Seattle, Washington



Location

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, and jogging and hiking trails. A beach at Lake Dunmore is twelve miles away, and Lake Pleiad is a

quarter-mile down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.





I loved the Blue Parlor Readings! It's valuable to hear your own voice added to the chorus, and you get a good sense of connection and community among writers across genres.

*Florence Nash
Durham, North Carolina*



Clockwise, from bottom left: Michael Collier and crew, after a tour through the cabin where Robert Frost lived; Tayari Jones signs her book for Chezia Thompson Cager; a view from the porch of the Bread Loaf Inn, a popular place to gather and prepare for workshop meetings.

In just ten days of Linda Gregerson's workshop, we established a rapport and an ability to work in a very focused way which I have not seen even in workshops that last ten weeks. Linda's role was essential in bringing this about, and my fellow students were all poets of a very high caliber.

*Deborah Wassertzug
New York City, New York*

Dean Young's was the most advanced, articulate, helpful, and inspiring workshop I've ever participated in.

*Rachel Simon
Yonkers, New York*



History

Bread Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing” became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's



request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block, welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge



Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

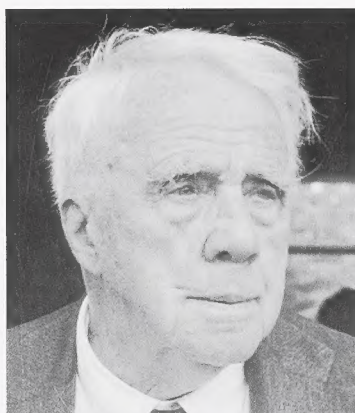
[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]



Bread Loaf has long attracted writers with established reputations. Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden are among those who have taught at the Conference. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, Mark Strand, Andrea Barrett, and Edward Hirsch have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Carson McCullers, Eudora Welty, Theodore Roethke, Howard Fast, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Carolyn Forché, Francine Prose, Linda Pastan, Amy Hempel, and Julia Alvarez are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit our Web page, at www.middlebury.edu/~blwc.



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Sarton, early 1950's.

This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.

This page, bottom: Toni Morrison, faculty 1976.



When you spend eleven days hanging around writers who have given decades to getting better at what they do, it just naturally moves you toward a new level of expectation and commitment. Bread Loaf was an incredible education—both in the craft and in the business of creating literature.

*Kathy Holwadel
Cincinnati, Ohio*

I think it's really true, what the handbook says, that lifelong friendships begin at Bread Loaf. I'll never forget it.

*Patrick Donnelly
Brooklyn, New York*



General Information

LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask those admitted if they plan to bring a car, so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

THE LIBRARY AND "APPLE CELLAR"

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail. Some zip disk drives are available, and a computer technician is on site most days to help with any questions.

APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers. For the 2003 conference, we accepted 21% of general applicants; 8% of those who applied for financial aid received an award.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

There is no application fee.

SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 6,000 words of fiction or nonfiction, or up to 10 pages of poetry. Prose manuscripts must be double-spaced with 12 pt. font and margins of at least 1.25".

■ The applicant's name and a page number must appear on each sheet of the manuscript. (For example: Smith, p.1.)

■ Include a one-page synopsis if your manuscript is excerpted from a longer project.

■ Applicants may include one or more stories as long as the overall total number of pages is within the limit stated above.

■ Applicants should send their strongest unpublished work. Those accepted will have an opportunity to send a replacement manuscript for workshop critique; more information will be included in letters of acceptance.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ You may enclose a self-addressed, stamped postcard if you would like us to acknowledge receipt of your application. Due to the volume of applications received, we are unable to return supporting materials.

■ Fax and e-mail submissions are not accepted.

GENERAL APPLICATIONS

General applications must be postmarked by March 19. (If you are applying for a fellowship or other type of financial aid, please see the earlier deadline below.) We encourage you to apply as early as possible. Notification letters will be mailed on May 20.

FINANCIAL AID APPLICATIONS

Fellowships are included in this category.

Financial aid applications must be postmarked by March 1. Notification letters will be mailed on May 20.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. The awards must be used in the year they are granted. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.

FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two) within the last four years, in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover full tuition, room, and board at the Conference (\$2,030).

With your application for a fellowship, please include a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how to" books.

TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/The Nation Award or a National Endowment for the Arts Fellowship. Tuition scholars cannot have published a book in the genre in which they are applying.

Tuition scholarships cover tuition at the Conference (\$1,325).

Along with your application, please include photocopies of work that has been published within the last two years. Since tuition scholars are contributors in workshops, please also include

unpublished work according to the guidelines for submitting manuscripts.

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise.

At Bread Loaf, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition. Scholarship recipients who have physical disabilities which preclude them from working as waiters will be assigned to alternative work positions.

Work-study scholars earn their room and board (\$705), and the scholarship covers full tuition at the Conference (\$1,325). To secure a place, a deposit of \$200 is required of work-study scholars at the time of acceptance. This deposit is returned at the end of the Conference.

Please follow the regular guidelines for submitting manuscripts.

AUDITORS

Auditors attend the conference without a manuscript. Auditors should fill out the regular application and submit up to 300 words when answering the application question, "What do you hope to gain from attending the Conference?" Auditors may be individuals who are beginning to write, but who do not have a manuscript ready for close criticism; teachers of writing; people involved in editorial work; and others. Auditors are assigned to a workshop, and, with the exception of private manuscript critiques, they participate in all aspects of the Conference.

PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit is applied to your total charges, and the balance is due soon after. No refund of fees will be made for people who must leave the Conference early. There is no application fee.



Application and Notification Schedule

General Application Deadline

Application	March 19
Notification	May 20

Financial Aid Deadline

(including fellowships)

Application	March 1
Notification	May 20

Materials must be postmarked by the dates above.

Please note: The general applicant deadline is earlier than in past years.

FEES

CONTRIBUTOR

Tuition: 1,325
Room/Board: 705
Total: 2,030

AUDITOR

Tuition: 1,240
Room/Board: 705
Total: 1,945



Faculty

NONFICTION

Ted Conover's *Newjack: Guarding Sing Sing* describes his year as a rookie corrections officer. Winner of the 2000 National Book Critics Circle Award for nonfiction and finalist for the Pulitzer Prize, *Newjack* was excerpted in the *New Yorker* and banned by the New York State Department of Correctional Services. Currently a Guggenheim Fellow, Conover is also the author of the nonfiction narratives *Rolling Nowhere: Riding the Rails with America's Hoboes*, *Coyotes*, and *Whiteout*. He contributes to the *New York Times Magazine* and many other publications. He lives in Riverdale, New York.



Ted Conover



William Kittredge

William Kittredge farmed on the MC Ranch in southeastern Oregon until he was thirty-five, then taught creative writing at the University of Montana, where he retired as a Regents Professor in 1997. His most recent books are *The Nature of Generosity* (2000), *Southwestern Homelands* (2002), and *The Best Stories of William Kittredge* (2003). At present, he's finishing a novel and beginning a study of environmental politics in connection to crucial western flyway habitat and wetlands on an island in the Sacramento River delta of California.



Michael Collier



Brigit Pegeen Kelly

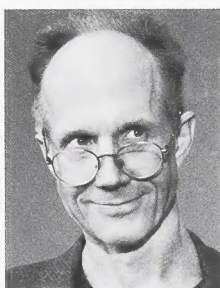
POETRY

Michael Collier, director of the Conference, is the author of four books of poems: *The Clasp and Other Poems*; *The Folded Heart*; *The Neighbor*; and, most recently, *The Ledge*, a finalist for the National Book Critics Circle Award. He has received Guggenheim and Thomas Watson fellowships, two National Endowment for the Arts fellowships, a "Discovery"/The Nation Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. A *William Maxwell Portrait*, co-edited with Charles Baxter and Edward Hirsch, is forthcoming in 2004. Mr. Collier served as Poet Laureate of Maryland from 2001-2004 and is currently the co-director of the Creative Writing Program at the University of Maryland.

Brigit Pegeen Kelly teaches creative writing at the University of Illinois at Urbana-Champaign. Her poetry collections are *Song*, the 1994 Lamont Poetry Selection of The Academy of American Poets and a Finalist for the 1995 *Los Angeles Times* Book Prize, and *To the Place of Trumpets*, selected by James Merrill for the 1987 Yale Series of Younger Poets Prize.

Tony Hoagland has published three collections of poetry: *Sweet Ruin*, *Donkey Gospel* (a winner of the James Laughlin second book award), and *What Narcissism Means To Me*. He has received grants from the Guggenheim Foundation, the National Endowment for the Arts, and the Academy of Arts and Letters. His poems and essays about poetry have appeared widely. He currently teaches in the graduate writing program of the University of Houston and in the Warren Wilson MFA Program.

Heather McHugh's most recent collection of poems is *Eyeshot*. Previous books include *The Father of the Predicaments*; *Hinge & Sign: Poems 1968-1993* (National Book Award finalist and winner of the Pollock/Harvard Book Review prize in 1994); and a collection of literary essays, *Broken English: Poetry and Partiality*. Her translations include *Glottal Stop: 101 Poems by Paul Celan*, which she translated in collaboration with her husband Nikolai Popov, and Euripides' *Cyclops*. She has won awards from the National Endowment for the Arts, the Guggenheim Foundation, and PEN, among others. McHugh is Milliman Distinguished Writer-in-Residence at the University of Washington and a regular summer faculty visitor for the Warren Wilson MFA Program.



Tony Hoagland



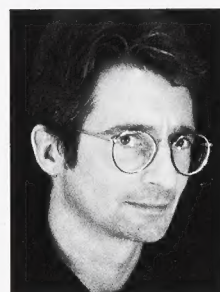
Heather McHugh



Carl Phillips



Alan Shapiro



Dean Young

Carl Phillips is the author of seven books of poetry, most recently *The Rest of Love* (2004) and *Rock Harbor* (2002); other books include *Coin of the Realm: Essays on the Life and Art of Poetry* (2004) and a translation of Sophocles' *Philoctetes* (2003). The recipient of numerous awards, including the Kingsley Tufts Poetry Award, an Award in Literature from the American Academy of Arts and Letters, and fellowships from the Guggenheim Foundation and Library of Congress, Phillips teaches at Washington University in St. Louis.

Alan Shapiro has published eight books of poetry, including *Happy Hour*, winner of the 1987 William Carlos Williams Award; *Mixed Company*, winner of the *Los Angeles Times* Book Prize; *The Dead Alive and Busy*, winner of the Kingsley Tufts Poetry Award; and *Song & Dance*. His new book of poems, *Tantalus in Love*, will be published in 2005. Shapiro has published two memoirs, *The Last Happy Occasion*, a 1996 finalist for the National Book Critics Circle Award, and *Vigil*. His translation of *The Oresteia* by Aeschylus appeared in 2003. A recently elected fellow of the American Academy of Arts and Sciences, Shapiro teaches at the University of North Carolina at Chapel Hill.

Dean Young is the author of five books of poems: *Design with X*, *Beloved Infidel*, *Strike Anywhere*, *First Course in Turbulence*, and

Skid. He has held a fellowship from the Fine Arts Work Center, the Stegner from Stanford, two NEA fellowships, and a Guggenheim. His poems have appeared in many magazines, including *Ploughshares*, *Threepenny Review*, *Fence*, and *Jubilat*, and they have been selected for five editions of *The Best American Poetry*. He teaches at the Iowa Writers' Workshop and in the Warren Wilson MFA Program.

FICTION

Julia Alvarez is the author of several novels, including *How the Garcia Girls Lost Their Accents* and *In the Time of the Butterflies*, as well as a book of essays and several poetry books. She has also written for children and young adults, most recently *Before We Were Free*. She is a writer-in-residence at Middlebury College, and with her husband, Bill Eichner, owns a sustainable-farm-literacy project in her native Dominican Republic. Her most recent book, *The Woman I Kept to Myself*, is a collection of poems. A new novel, *finding miracles*, is due out in the fall of 2004.

Carol Anshaw is the author of the novels *Lucky in the Corner*, *Seven Moves*, and *Aquamarine*. She has won the Carl Sandburg, Ferro-Grumley, and Society of Midland Authors awards for fiction, and three times been a finalist of the Lambda Literary Award. Her short fiction has been anthologized, and published in vari-



Merrill Feitell and Norton Editor
Carol Houck Smith.

ous periodicals, including *VLS* and *Story*. Her stories *Hammam* and *Elvis Has Left the Building* were chosen for inclusion in *The Best American Short Stories* of 1994 and 1998, respectively. *Hammam* was read on NPR's *Selected Shorts* series. Anshaw is on the faculty of the MFA in Writing program at the School of the Art Institute of Chicago.

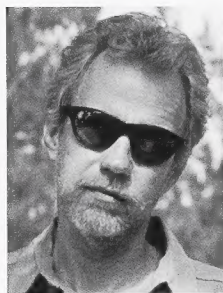
Robert Boswell is the author of five novels (*Century's Son*, *Crooked Hearts*, *The Geography of Desire*, *Mystery Ride*, and *American Owned Love*), two story collections (*Living to Be 100* and *Dancing in the Movies*), one play (*Tongues*), and one pseudonymous sci-fi novel. His stories have appeared in *Esquire*, the *New Yorker*, *The Best American Short Stories*, *O. Henry Prize Stories*, *Pushcart Prize Stories*, and elsewhere.



Julia Alvarez



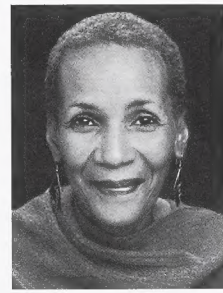
Carol Anshaw



Robert Boswell



Ron Carlson



Maxine Clair

A recipient of grants from the Guggenheim Foundation and the National Endowment for the Arts, he teaches in the PhD & MFA programs at the University of Houston, and in the Warren Wilson MFA Program.

Ron Carlson is the author of eight books of fiction, most recently his selected stories, *A Kind of Flying*. His novel *The Speed of Light* was published in 2003, and the story collection *At the Jim Bridger*, in 2002. His short stories have appeared in *Esquire*, *Harper's*, the *New Yorker*, *GQ*, and other journals, as well as *The Best American Short Stories*, *The O. Henry Prize Stories*, *The Pushcart Prize Anthology*, *The Norton Anthology of Short Fiction*, and dozens of anthologies. He is Foundation Professor at Arizona State University.

Maxine Clair is the author of *Rattlebone*, a collection of short stories; *October Suite*, a novel; and *Coping with Gravity*, a volume of poems. She has received the *Chicago Tribune's* Heartland Prize for fiction and the American Library Association's Black Caucus Award and has been a finalist for the Hurston-

Wright Legacy Award. A recipient of a Guggenheim Fellowship, Clair grew up in Kansas and now teaches creative writing at George Washington University. She lives in Washington, DC.

Robert Cohen is the author of three novels: *Inspired Sleep*, *The Here and Now*, and *The Organ Builder*; and a collection of stories, *The Varieties of Romantic Experience*. His work has appeared in *Harper's*, the *Paris Review*, *Atlantic Monthly*, *GQ*, *Antaeus*, and other magazines. His awards include a Guggenheim Fellowship, a Whiting Writers' Award, a Lila Wallace Writers' Award, a Pushcart Prize, and the Ribalow Prize. He teaches at Middlebury College.

Ursula Hegi is the author of six novels: *Sacred Time*, *The Vision of Emma Blau*, *Salt Dancers*, *Stones from the River*, *Floating in My Mother's Palm*, and *Intrusions*. She has also written a book of non-fiction, *Tearing the Silence: On Being German in America*, a children's book, *Trudi & Pia*, and two collections of stories, *Hotel of the Saints* and *Unearned*

Pleasures. Her books have been translated into many languages. Awards include National Endowment for the Arts and Artist Trust fellowships. *Stones from the River* was a finalist for the PEN/Faulkner Award. She has served as a juror for the National Book Awards and the National Book Critics Circle Awards.

Antonya Nelson is the author of three novels: *Talking in Bed*, *Nobody's Girl*, and *Living to Tell*; and four short story collections: *The Expendables*, *In the Land of Men*, *Family Terrorists*, and *Female Trouble*. Her work has appeared in the *New Yorker*, *Esquire*, *TriQuarterly*, and *Story*, and in anthologies, including *O. Henry Prize Stories* and *The Best American Short Stories*. She is a 2000–2001 Guggenheim Fellow, and a 2003 Rea Award for the Short Story recipient. She teaches at the University of Houston and in the Warren Wilson MFA Program.

Cornelia Nixon is the author of two novels, *Now You See It* and *Angels Go Naked*, as well as a book of literary criticism. She has published

stories in such magazines as *Ploughshares*, *New England Review*, *Iowa Review*, and *Gettysburg Review*, and her work has won two O. Henry Awards (one of them the first prize in 1995), two Pushcart Prizes, a Nelson Algren Prize, and the Carl Sandburg Award. She has received fellowships from the National Endowment for the Arts and the Bunting Institute at Radcliffe. She teaches in the MFA program at Mills College.

Daniel Wallace is the author of three novels: *Big Fish* (1998), *Ray in Reverse* (2000), and *The Watermelon King* (2003). His stories have been published far and wide in many magazines and anthologies, including the *Yale Review*, the *Massachusetts Review*, *Shenandoah*, and *Glimmer Train*. *Big Fish* was made into a major motion picture, and a screenplay, *Timeless*, is currently being produced by Shady Acres for Universal Pictures. Born in Birmingham, Alabama, he now lives in Chapel Hill, North Carolina, with his wife and son.

SPECIAL GUESTS

John Elder teaches English and environmental studies at Middlebury College and lives in the nearby village of Bristol with his wife Rita. His two most recent books, *Reading the Mountains of Home* and *The Frog Run*, explore the meaning of Vermont's landscape and environmental history for him as a teacher, writer, and householder. He is co-editor of the *Norton Anthology of Nature Writing*.

Sue Halpern writes frequently for the *New York Review of Books* and is the author of a novel, *The Book of Hard Things*, and two books of nonfiction, *Migrations to Solitude* and *Four Wings and a Prayer*.

Bill McKibben, a former staff writer for the *New Yorker*, publishes regularly in *Harper's*, the *Atlantic Monthly*, the *New York Review of Books*, *Mother Jones*, *Granta*, and a wide variety of other publications. His first book, *The End of Nature*, has been translated into 20 foreign languages. His other books include *The Age of Missing Information*, *Hope, Human and Wild*, and, most recently, *Enough: Staying Human in an Engineered Age*. McKibben, winner of the 2000 Lannan Prize in Nonfiction Writing and the recipient of Guggenheim and Lyndhurst fellowships, is scholar-in-residence at Middlebury College.

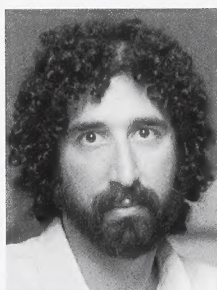


Monique Truong, Edward Hirsch, and Catherine Barnett at an outdoor reception.

ADMINISTRATION

Devon Jersild is associate director of the Conference. She is the author of *Happy Hours: Alcohol in a Woman's Life*. Her short fiction has appeared in the *Kenyon Review* and *Ploughshares*, and has been anthologized in *The O. Henry Awards*. She has reviewed for the *Times Literary Supplement*, the *New York Times Book Review*, and the *Chicago Tribune*. She is also a doctoral student in clinical psychology.

Noreen Cargill is administrative manager of the Conference. She has lived and worked in Vermont for close to fifteen years. Previous jobs include working for a library, two bookstores, two regional publishing houses, and a community writer center.



Robert Cohen



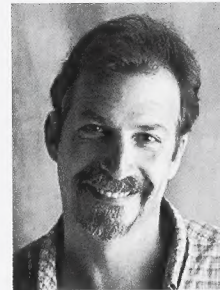
Ursula Hegi



Antonya Nelson



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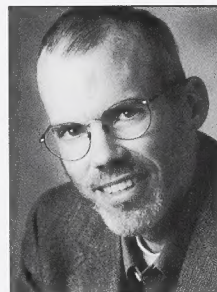
Daniel Wallace



John Elder
Special Guest



Sue Halpern
Special Guest



Bill McKibben
Special Guest



Devon Jersild



Noreen Cargill



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